

London College of Music Examinations

Brass Recorded Exams

Baritone, Euphonium, French Horn and Trombone

Qualification specifications for:

Grades, Recital Grades and Leisure Play

Valid from:

2026 until further notice

updated 01.09.2026

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Brass Recorded Exam Requirements

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London College of Music Examinations
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Brass Recorded Requirements

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1. Information and general guidelines

1.1 Introduction

This document outlines the requirements for Recorded Grades and Recital Grades in Brass from Grade 1 to Grade 8, including technical work, set repertoire, and discussion questions. For information about in-person exams, the full performance guidelines and assessment criteria, please refer to the current [Brass Syllabus](#).

Recorded Exams

Recorded exams provide the opportunity for the assessment of musical performance through the submission of a video recording, rather than attendance at an examination venue. Performances are assessed by trained LCME examiners using the same standards and criteria as for in-person examinations.

1.2 Validity

These specifications apply to Recorded Brass exams (Grades, Recital Grades and Leisure Play) from 1 September 2026 until further notice.

1.3 Exam entry

Submission guidelines

Details of fees and how to book a digital exam are available on our website: lcme.uwl.ac.uk

Recording requirements

Details of what to include and how to film and upload recorded exams are available on our website: lcme.uwl.ac.uk

Age groups and requirements for prior learning

LCME graded exams are open to all and there are no minimum age restrictions. No prerequisite qualifications are required for entering any exam; candidates can enter at any level provided they have the required knowledge, skills and understanding.

Equity, Reasonable Adjustments and Special Consideration

Information on assessment, examination and entry requirements for candidates with specific needs is published in the Equity, Reasonable Adjustments and Special Consideration policy available on our website: lcme.uwl.ac.uk

1.4 Exam options

	Grades	Recital Grades	Leisure Play
Technical Work	✓	✗	
Performance	3 pieces	4 or 5 pieces	4 pieces
Discussion	✓	Optional for Component 2	✗
Structure	Grades 1 to 8	Grades 1 to 8	Grades 1 to 8
Prerequisites	✗	✗	✗
Assessment	Digital Recorded	Digital Recorded	Digital Recorded
Grading	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%
Regulation	✓	✓	✓
UCAS points	Grades 6 to 8	Grades 6 to 8	Grades 6 to 8

1.5 Assessment and results

Assessment

Exams are assessed according to the same standards and criteria as for LCME's in-person exams. Refer to the details listed in the assessment and regulations sections in the current [Brass Syllabus](#).

Marking

Qualifications are awarded by the University of West London (UWL). Exams are conducted by trained examiners. Candidates will be assessed on their technical accomplishment, musical knowledge, musicality and communication. In awarding marks, examiners will take into account the extent to which each of these assessment objectives is demonstrated within each exam component.

Issue of results

Candidates will be informed of the results of examinations as soon as possible. Results are available soon after the examination and certificates for successful candidates are normally dispatched within eight weeks of the date of the examination.

Enquiries, complaints and appeals

Information on how to make an enquiry, complaint or appeal is available on our website: lcme.uwl.ac.uk

Exam regulations

Full details of all general exam regulations are published in the Regulations and Information document available on our website: lcme.uwl.ac.uk

1.6 Performance guidelines

Refer to the relevant details listed in the current **Brass Syllabus**.

1.7 Recording requirements

Please refer to the relevant guidance on our website: lcme.uwl.ac.uk. This covers essential information on how to film your exam, as well as advice on preparation, equipment, and recording quality.

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Brass Recorded Requirements

2. Recorded Exam requirements

2.1 Recorded Grade Exams

This overview outlines the components that candidates will encounter in the exam. For detailed information, please refer to the requirements on the following pages.

Recorded Grades 1–8

- **Component 1: Technical Work**

Performance of a selection of exercises.

- **Component 2: Performance**

Performance of three pieces, one from each of Lists A, B and C from the relevant grade.

- **Component 3: Discussion**

The candidate responds to a given set of topics about the music performed including instrument specific knowledge and techniques applied in the performance, as appropriate to the grade.

Component weightings

Technical Work	Performance 1	Performance 2	Performance 3	Discussion
15%	25%	25%	25%	10%

Regulation

LCME's Recorded Grades exams are regulated in England by Ofqual, and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Regulated Qualifications Framework (RQF) at Levels 1 to 7 and attract UCAS points accordingly.

2.2 Recorded Recital Grades

Recorded Recital Grades 1–8

Recital grades are performance-focused graded exams, using the same repertoire and supplementary test requirements, with the format set out below.

• Component 1: Performance

Candidates perform four pieces selected from the set lists (A, B and C) for the equivalent grade. There is no requirement to select pieces from different lists.

• Component 2: Performance or Discussion

Candidates choose one of the following options:

- Option 1: Performance of an additional piece from any list of the same grade
- Option 2: Discussion, as per the corresponding grade

Component weightings

Performance 1	Performance 2	Performance 3	Performance 4	Performance 5
20%	20%	20%	20%	20%

If discussion is selected in component 2 weightings are as follows:

Performance 1	Performance 2	Performance 3	Performance 4	Discussion
22%	22%	22%	22%	12%

Regulation

LCME's Recorded Recital exams are regulated in England by Ofqual, and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Regulated Qualifications Framework (RQF) at Levels 1 to 7 and attract UCAS points accordingly.

2.3 Recorded Leisure Play

Recorded Leisure Play Grades 1–8

Candidates must perform four pieces. At least three pieces must be chosen from the set lists for the relevant LCME grade.

Pieces do not need to be taken from different lists, but the programme should be varied and balanced. The fourth piece may be an own-choice work, which may be in any genre, or an original composition. If an own-choice piece is significantly easier than the grade level, this may be reflected in the marking.

Component weightings

Performance 1	Performance 2	Performance 3	Performance 4
25%	25%	25%	25%

Regulation

LCME's Leisure Play exams are regulated in England by Ofqual, and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Regulated Qualifications Framework (RQF) at Levels 1 to 7 and attract UCAS points accordingly.

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
One major scale One minor scale (harmonic or melodic)	♩ = 60	one should be tongued and one slurred
Arpeggios		
One major arpeggio One minor arpeggio	♩ = 60	one from each clef

Bass Clef

Keys	1 octave	melodic and harmonic
Bb major	✓	
G minor	✓	✓

Treble Clef

Keys	1 octave	melodic and harmonic
C major	✓	
A minor	✓	✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 1	How Brass Players Do It – Treble clef (<i>Brass Wind</i>)
Peter Gane & Eric Cress	No 1.6 or No 1.7	How Trombonists Do It – Bass clef (<i>Brass Wind</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **Baritone/Euphonium Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- What is the mood of the piece?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Two major scales One minor scale (harmonic or melodic)	♩ = 60	one should be tongued and one slurred, one <i>p</i> and one <i>f</i>
Arpeggios		
One major arpeggio Two minor arpeggios	♩ = 60	one <i>p</i> and one <i>f</i>

Bass Clef

Keys	1 octave	melodic and harmonic
C, Ab major	✓	
A, D minor	✓	✓

Treble Clef

Keys	1 octave	melodic and harmonic
D, Bb major	✓	
B, E minor	✓	✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 2 or No 4	How Brass Players Do It – Treble clef (<i>Brass Wind</i>)
Peter Gane & Eric Cress	No 2.1 (first four positions only)	How Trombonists Do It – Bass clef (<i>Brass Wind</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **Baritone/Euphonium Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- How would you describe the dynamics at the beginning of one of your pieces?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
One major scale Two minor scales (one harmonic, one melodic) One chromatic scale One whole tone scale	$\text{♩} = 60$	one should be tongued and one slurred, one <i>p</i> and one <i>f</i>
Arpeggios		
One major arpeggio Two minor arpeggios	$\text{♩} = 60$	one should be tongued and one slurred, one <i>p</i> and one <i>f</i>

Bass Clef

Keys	1 octave	a twelfth	melodic and harmonic
E♭ major	✓		
G major		✓	
C, B♭ minor	✓		✓

Treble Clef

Keys	1 octave	a twelfth	melodic and harmonic
F major	✓		
A major		✓	
D, C minor	✓		✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 7 or No 8	How Brass Players Do It – Treble clef (<i>Brass Wind</i>)
Peter Gane & Eric Cress	No 3.1 (positions 1–6)	How Trombonists Do It – Bass clef (<i>Brass Wind</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **Baritone/Euphonium Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- What is the time signature of the piece?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Two major scales Two minor scales (one harmonic, one melodic) One chromatic scale One whole tone scale	$\text{♩} = 72$	one should be tongued and one slurred, two <i>p</i> and two <i>f</i>
Arpeggios		
One major arpeggio One minor arpeggio	$\text{♩} = 72$	one should be tongued and one slurred, one <i>p</i> and one <i>f</i>

Bass Clef

Keys	1 octave	a twelfth	melodic and harmonic
D major	✓		
F#, Ab major		✓	
B, E, Eb minor	✓		✓

Treble Clef

Keys	1 octave	a twelfth	melodic and harmonic
E major	✓		
G#, Bb major		✓	
C#, F#, F minor	✓		✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 9 or No 11	How Brass Players Do It – Treble clef (<i>Brass Wind</i>)
Peter Gane & Eric Cress	No 4.1 (positions 1–6)	How Trombonists Do It – Bass clef (<i>Brass Wind</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current [Baritone/Euphonium Repertoire List](#).

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- Which was the trickiest part of the piece to learn and why?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Two major scales Two minor scales (one harmonic and one melodic) One chromatic scale One whole tone scale	$\text{♩} = 72$	two should be tongued and two slurred, two <i>p</i> and two <i>f</i>
Arpeggios		
Two major arpeggios Two minor arpeggios One dominant 7th arpeggio	$\text{♩} = 72$	one should be tongued and one slurred, one <i>p</i> and one <i>f</i>

Bass Clef

Keys	a twelfth	2 octaves	melodic and harmonic
F major		✓	
A, Bb major	✓		
F minor		✓	✓
G, A, C minor	✓		✓

Treble Clef

Keys	a twelfth	2 octaves	melodic and harmonic
G major		✓	
B, C major	✓		
G minor		✓	✓
D, A, B minor	✓		✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 14 or No 16	How Brass Players Do It – Treble clef (<i>Brass Wind</i>)
Philip Sparke	No 1 (Ups and Downs) or No 2 (Cantilena 1)	Super Studies (<i>Anglo Music Press</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **Baritone/Euphonium Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- Can you tell me which historical period the piece comes from?
- What is the form of the piece?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Two major scales Two minor scales (one harmonic and one melodic) One chromatic scale One whole tone scale	$\text{♩} = 120$	two should be tongued and two slurred, two <i>p</i> and two <i>f</i>
Arpeggios		
Two major arpeggios Two minor arpeggios One dominant 7th arpeggio One diminished 7th arpeggio	$\text{♩} = 120$	two should be tongued and two slurred, two <i>p</i> and two <i>f</i>

Bass Clef

Keys	a twelfth	2 octaves	melodic and harmonic
E, G, Ab major		✓	
C major	✓		
E, G minor		✓	✓
B minor	✓		✓

Treble Clef

Keys	a twelfth	2 octaves	melodic and harmonic
F#, A, Bb major		✓	
D major	✓		
F#, A minor		✓	✓
C# minor	✓		✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 17 or No 18	How Brass Players Do It – Treble clef (<i>Brass Wind</i>)
Philip Sparke	No 12 (Flexible Variations) or No 12 (Variations)	Super Studies (<i>Anglo Music Press</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **Baritone/Euphonium Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- What was the hardest thing about learning the piece and how did you overcome the difficulty?
- What do you know about the composer of the piece?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Two major scales Three minor scales (at least one harmonic and one melodic) One chromatic scale One whole tone scale	♩ = 120	two should be tongued and two slurred, two <i>p</i> and two <i>f</i>
Arpeggios		
Two major arpeggios Two minor arpeggios One dominant 7th arpeggio (including one two-octave) One diminished 7th arpeggio	♩ = 120	two should be tongued and two slurred, two <i>p</i> and two <i>f</i>

Bass Clef

Keys	a twelfth	2 octaves	melodic and harmonic
A, F# major		✓	
Db, D, Eb major	✓		
C#, D, Eb minor	✓		✓
A, F# minor		✓	✓

Treble Clef

Keys	a twelfth	2 octaves	melodic and harmonic
B, G# major		✓	
Eb, E, F major	✓		
D#, E, F minor	✓		✓
B, G# minor		✓	✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 21 or No 22	How Brass Players Do It or How Low Brass Do It (<i>Brass Wind</i>)
Philip Sparke	No 4 (Baroque Melody) or No 5 (TuKu)	Super Studies (<i>Anglo Music Press</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **Baritone/Euphonium Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- What is the historical and stylistic context of the piece and how did this affect your interpretation?
- Can you describe the form and main keys of the piece?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Two major scales Three minor scales, a selection of harmonic and melodic One chromatic scale One whole tone scale	$\text{♩} = 144$	two should be tongued and two slurred, two <i>p</i> and two <i>f</i>
Arpeggios		
Two major arpeggios Two minor arpeggios Two dominant 7th arpeggios Two diminished 7th arpeggios Two augmented arpeggios	$\text{♩} = 144$	two should be tongued and two slurred, two <i>p</i> and two <i>f</i>

Bass Clef

Keys	a twelfth	2 octaves	melodic and harmonic
Major scales from B - Eb	✓		
Major scales from E - Bb		✓	
Minor scales from B - Eb	✓		✓
Minor scales from E - Bb		✓	✓

Treble Clef

Keys	a twelfth	2 octaves	melodic and harmonic
Major scales from C# - F	✓		
Major scales from F# - C		✓	
Minor scales from C# - F	✓		✓
Minor scales from F# - C		✓	✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 28 or No 29	How Brass Players Do It or How Low Brass Do It (<i>Brass Wind</i>)
Philip Sparke	No 8 (Threasy Does It) or No 9 (Finger Twister)	Super Studies (<i>Anglo Music Press</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **Baritone/Euphonium Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- What can you tell me about the composer or this piece?
- What performance issues are there in interpreting the music of this period?
- Can you discuss the form and tonality of this piece?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
One major scale One minor scale (harmonic or melodic)	1 octave, ♩ = 60	one should be tongued and one slurred
Arpeggios		
One major arpeggio One minor arpeggio	1 octave, ♩ = 60	tongued one from each clef

Flexibility

Candidates perform the following lip building and flexibility exercise:

Peter Lawrance**Ex. 1.1**Graded Lip Flexibilities for Horn in F/Bb (*Brass Wind*)**Component 2: Performance****75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **French Horn Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- What is the mood of the piece?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
D, Bb major B minor harmonic D minor melodic	1 octave, ♩ = 60	two should be tongued and two slurred, one <i>p</i> and one <i>f</i>
Arpeggios		
D, Bb major B, D minor	1 octave, ♩ = 60	tongued, two <i>p</i> and two <i>f</i>

Flexibility

Candidates perform the following lip building and flexibility exercise:

Peter Lawrance**Ex. 2.1**

Graded Lip Flexibilities for Horn in F/Bb (Brass Wind)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **French Horn Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- What is the mood of the piece?
- How would you describe the dynamics at the beginning of this piece?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
E♭ major C minor melodic E minor harmonic Chromatic scale on C Whole tone scale on C	1 octave, ♩ = 60	three should be tongued and three slurred, three <i>p</i> and three <i>f</i>
G major scale	a twelfth, ♩ = 60	
Arpeggios		
E♭ major C minor	1 octave, ♩ = 60	one should be tongued and one slurred, one <i>p</i> and one <i>f</i>

Flexibility

Candidates perform the following lip building and flexibility exercise:

Peter Lawrance**Ex. 3.1**Graded Lip Flexibilities for Horn in F/B♭ (*Brass Wind*)**Component 2: Performance****75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **French Horn Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Of the pieces played, which is your favourite and why?
- Discuss the differences in mood in your song selection
- Identify an interval up to a fifth by numerical value only

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
E major	2 octaves, ♩ = 72	three should be tongued and three slurred, three <i>p</i> and three <i>f</i>
F minor melodic		
Bb major	1 octave, ♩ = 72	
B minor harmonic		
One chromatic scale		
One whole tone scale		
Arpeggios		
F major	1 octave, ♩ = 72	at least one should be tongued and one slurred, one <i>p</i> and one <i>f</i>
B minor		
Dominant 7th in the key of C		

Flexibility

Candidates perform the following lip building and flexibility exercise:

Peter Lawrence**Ex. 4.1**Graded Lip Flexibilities for Horn in F/Bb (*Brass Wind*)**Component 2: Performance****75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **French Horn Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which is your favourite piece and why?
- Who wrote the piece (and state nationality and approximate dates)?
- Which piece was the most difficult to learn and why? How were these problems overcome?
- Where is the lead pipe and how is the instrument tuned?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
G, Eb major D minor harmonic E minor melodic One chromatic scale One whole tone scale	2 octaves, ♩ = 72	three should be tongued and three slurred, three <i>p</i> and three <i>f</i>
Arpeggios		
D, Eb major E, Eb minor Dominant 7th in the key of G	2 octaves, ♩ = 72	at least two should be tongued and two slurred, two <i>p</i> and two <i>f</i>

Flexibility

Candidates perform the following lip building and flexibility exercise:

Peter Lawrence**Ex. 5.1**Graded Lip Flexibilities for Horn in F/Bb (*Brass Wind*)**Component 2: Performance****75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **French Horn Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which was your favourite piece and why?
- What was the historical period of this piece?
- Choose another of the pieces played and discuss the composer and biographical details (as per the repertoire)
- What was the basic formal structure of the third piece played?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Ab, Db, F# major C# minor melodic G minor harmonic Chromatic scale on E Whole tone scale on D	2 octaves, ♩ = 120	at least three should be tongued and three slurred, three <i>p</i> and three <i>f</i>
Arpeggios		
A, Db major C#, A minor Dominant 7th in the key of A Diminished 7th on G	2 octaves, ♩ = 120	three should be tongued and three slurred, three <i>p</i> and three <i>f</i>

Flexibility

Candidates perform the following lip building and flexibility exercise:

Peter Lawrance**Ex. 6.1**Graded Lip Flexibilities for Horn in F/Bb (*Brass Wind*)**Component 2: Performance****75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **French Horn Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which was your favourite piece and why?
- Explain your approach to learning the piece such as any new or challenging techniques you had to learn and aspects of interpretation.
- What was the historical period of this piece?
- Choose another of the pieces played and discuss the composer and biographical details (as per the repertoire)
- What was the basic formal structure of the third piece played?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
A, C, Eb major Bb, F minor melodic G# minor harmonic Chromatic scale starting on D Whole tone scale starting on B	2 octaves, ♩ = 120	at least three should be tongued and three slurred, three <i>p</i> and three <i>f</i>
Arpeggios		
G, Ab major E, C# minor Dominant in the key of Db Diminished 7th starting on Ab	2 octaves, ♩ = 120	three should be tongued and three slurred, three <i>p</i> and three <i>f</i>

Flexibility

Candidates perform the following lip building and flexibility exercise:

Peter Lawrance**Ex. 7.1**Graded Lip Flexibilities for Horn in F/Bb (*Brass Wind*)**Component 2: Performance****75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **French Horn Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which was your favourite piece and why? Were you pleased with your performance, if so why or why not?
- Explain your approach to learning the piece such as any new or challenging techniques you had to learn and aspects of interpretation
- What was the historical period of this piece? Which features of the piece are typical of the era it was written in
- Choose another of the pieces played and explain what you know about the composer including any biographical details and other pieces they have written
- What was the basic formal structure of the third piece played?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
B major (hand stopped) F# major A minor harmonic C minor harmonic Bb major B minor melodic Chromatic scale starting on A Whole tone scale starting on Bb	2 octaves, ♩ = 144 3 octaves, ♩ = 144	at least three should be tongued and three slurred, three <i>p</i> and three <i>f</i>
Arpeggios		
Eb, Ab major C# minor harmonic F minor melodic Dominant 7th in the key of G and Eb Diminished 7th starting on D and F#	2 octaves, ♩ = 144	three should be tongued and three slurred, three <i>p</i> and three <i>f</i>

Flexibility

Candidates perform the following lip building and flexibility exercise:

Peter Lawrance**Ex. 8.1**Graded Lip Flexibilities for Horn in F/Bb (*Brass Wind*)**Component 2: Performance****75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **French Horn Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which was your favourite piece and why? Were you pleased with your performance, if so why or why not?
- Explain your approach to learning the piece such as any new or challenging techniques you had to learn and your approach to interpreting music written in this era?
- Choose another of the pieces played and explain what you know about the composer including any biographical details and other pieces they have written. Which features of the piece are typical of the era it was written in?
- Identify the final cadence in this piece and point to it on your music
- What was the basic formal structure of the third piece played?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
One major scale One minor scale (harmonic or melodic)	1 octave, ♩ = 60	one should be tongued and one legato
Arpeggios		
One major arpeggio One minor arpeggio	1 octave, ♩ = 60	one from each clef

Keys	1 octave	melodic and harmonic
Bb major	✓	
C minor	✓	✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 1	How Low Brass Players Do It (<i>Brass Wind</i>)
Peter Gane & Eric Cress	No 1.6 or No 1.7	How Trombonists Do It – Bass clef (<i>Brass Wind</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current [Trombone Repertoire List](#).

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- What is the mood of the piece?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Two major scales One minor scale (harmonic or melodic)	♩ = 60	one should be tongued and one legato, one <i>p</i> and one <i>f</i>
Arpeggios		
One major arpeggio Two minor arpeggios	♩ = 60	one <i>p</i> and one <i>f</i>

Keys	1 octave	melodic and harmonic
C, Ab major	✓	
G minor	✓	✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 3	How Low Brass Players Do It (<i>Brass Wind</i>)
Peter Gane & Eric Cress	No 2.1 (first four positions only)	How Trombonists Do It – Bass clef (<i>Brass Wind</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **Trombone Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- How would you describe the dynamics at the beginning of one of your pieces?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Two major scales Two minor scales (one harmonic, one melodic)	♩ = 60	one should be tongued and one legato, one <i>p</i> and one <i>f</i>
Arpeggios		
Two major arpeggios One minor arpeggios	♩ = 60	one should be tongued and one legato, one <i>p</i> and one <i>f</i>

Keys	1 octave	a twelfth	melodic and harmonic
D, Eb major	✓		
G minor		✓	✓
D minor	✓		✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 7 or No 8	How Low Brass Players Do It (<i>Brass Wind</i>)
Peter Gane & Eric Cress	No 3.1 (positions 1–6)	How Trombonists Do It – Bass clef (<i>Brass Wind</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current [Trombone Repertoire List](#).

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- What is the time signature of the piece?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Two major scales Two minor scales (one harmonic, one melodic) One chromatic scale One whole tone scale	$\text{♩} = 72$	one should be tongued and one legato, two <i>p</i> and two <i>f</i>
Arpeggios		
One major arpeggio One minor arpeggio	$\text{♩} = 72$	two should be tongued and two legato, one <i>p</i> and one <i>f</i>

Keys	1 octave	a twelfth	melodic and harmonic
Db major	✓		
Bb, Ab major		✓	
Bb, E minor	✓		✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 9 or No 11	How Low Brass Players Do It (<i>Brass Wind</i>)
Peter Gane & Eric Cress	No 4.1 (positions 1–6)	How Trombonists Do It – Bass clef (<i>Brass Wind</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **Trombone Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- Which was the trickiest part of the piece to learn and why?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Two major scales Two minor scales (one harmonic and one melodic) One chromatic scale One whole tone scale	$\text{♩} = 72$	two should be tongued and two legato, two <i>p</i> and two <i>f</i>
Arpeggios		
Two major arpeggios Two minor arpeggios One dominant 7th arpeggio	$\text{♩} = 72$	two should be tongued and two legato, one <i>p</i> and one <i>f</i>

Keys	a twelfth	2 octaves	melodic and harmonic
G major		✓	
A, C major	✓		
G minor		✓	✓
C, Bb minor	✓		✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 14 or No 16	How Low Brass Players Do It (<i>Brass Wind</i>)
Peter Gane & Eric Cress	No 5.1 or No 5.2	How Trombonists Do It – Bass clef (<i>Brass Wind</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **Trombone Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- Can you tell me which historical period the piece comes from?
- What is the form of the piece?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Two major scales Two minor scales (one harmonic and one melodic) One chromatic scale One whole tone scale	♩ = 120	two should be tongued and two legato, two <i>p</i> and two <i>f</i>
Arpeggios		
Two major arpeggios Two minor arpeggios One dominant 7th arpeggio One diminished 7th arpeggio	♩ = 120	two should be tongued and two legato, two <i>p</i> and two <i>f</i>

Keys	a twelfth	2 octaves	melodic and harmonic
Ab, Gb major		✓	
D, Db major	✓		
G#, E minor		✓	✓
D, Db minor	✓		✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 17 or No 18	How Low Brass Players Do It (<i>Brass Wind</i>)
Peter Gane & Eric Cress	No 6.6 or No 6.7	How Trombonists Do It – Bass clef (<i>Brass Wind</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **Trombone Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- What was the hardest thing about learning the piece and how did you overcome the difficulty?
- What do you know about the composer of the piece?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Two major scales	♩ = 120	two should be tongued and two legato, two <i>p</i> and two <i>f</i>
Three minor scales (at least one harmonic and one melodic)		
One chromatic scale		
One whole tone scale		
Arpeggios		
Two major arpeggios	♩ = 120	two should be tongued and two legato, two <i>p</i> and two <i>f</i>
Two minor arpeggios		
One dominant 7th arpeggio (including one two-octave)		
One diminished 7th arpeggio		

Keys	a twelfth	2 octaves	melodic and harmonic
Bb, A, E major		✓	
Eb major	✓		
Bb, A, E minor		✓	✓
Eb minor	✓		✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 21 or No 22	How Low Brass Do It (<i>Brass Wind</i>)
Peter Gane & Eric Cress	No 7.5	How Trombonists Do It – Bass clef (<i>Brass Wind</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **Trombone Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- What is the historical and stylistic context of the piece and how did this affect your interpretation?
- Can you describe the form and main keys of the piece?

Component 1: Technical Work**15 marks**

Candidate to perform all scales and arpeggios listed below. All are to be performed ascending and descending, from memory. Tempo markings reflect the capabilities expected at this level.

Requirements	Tempo	Details
Scales		
Two major scales Three minor scales, a selection of harmonic and melodic One chromatic scale One whole tone scale	$\text{♩} = 144$	two should be tongued and two legato, two <i>p</i> and two <i>f</i>
Arpeggios		
Two major arpeggios Two minor arpeggios Two dominant 7th arpeggios Two diminished 7th arpeggios	$\text{♩} = 144$	two should be tongued and two legato, two <i>p</i> and two <i>f</i>

Keys	a twelfth	2 octaves	melodic and harmonic
Major scales from B - Eb	✓		
Major scales from E - Bb		✓	
Major scales from B - Eb	✓		✓
Major scales from E - Bb		✓	✓

Flexibility

Candidates perform one of the following lip building and flexibility exercises:

John Ridgeon	No 28 or No 29	How Low Brass Do It (<i>Brass Wind</i>)
Peter Gane & Eric Cress	No. 9.7	How Trombonists Do It – Bass clef (<i>Brass Wind</i>)

Component 2: Performance**75 marks**

Performance of three pieces, one from each list, A, B and C. To select your pieces, please refer to the current **Trombone Repertoire List**.

Component 3: Discussion**10 marks**

All questions should be answered after the performance section:

- Which of the pieces you played is your favourite and why?
- What can you tell me about the composer or this piece?
- What performance issues are there in interpreting the music of this period?
- Can you discuss the form and tonality of this piece?



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